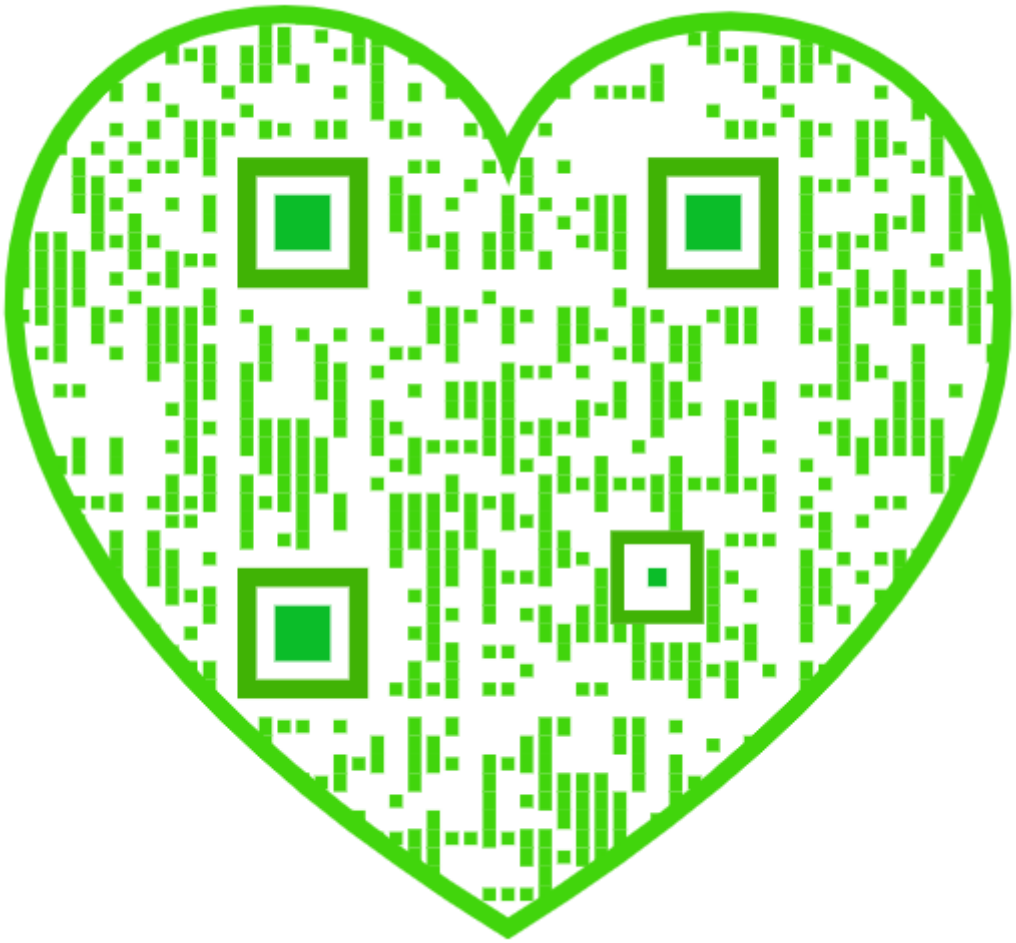
THE

VIRGINIA

SPELLER AND READER

"Youth set art at first, with ease go on,
And each new task is with new pleasure done."

RICHMOND:
J. R. KEININGHAM, 211 BROAD ST.
1865.



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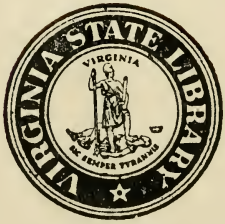

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CLASS PE 1145
BOOK V6
1865

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SPELLER AND READER.

"Youth set aright at first, with ease go on,
And each new task is with new pleasure done."

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MACFARLANE & FERGUSSON, PRINTERS.

THE

VIRGINIA SPELLER AND READER.

ROMAN CAPITAL LETTERS.

A B C D E

F G H I J

K L M N O

P Q R S T

U V W X

Y Z &

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ITALIC CAPITAL LETTERS.

A B C D E F G
H I J K L M
N O P Q R
S T U V W
X Y Z &

ITALIC SMALL LETTERS.

a b c d e f g h
i j k l m n o
p q r s t u
v w x y z &

ROMAN VOWELS.

A E I O U Y—a e i o u y

CONSONANTS.

b c d f g h j k l m n p
q r s t v w x z

DOUBLE LETTERS.

ﬁ ﬂ ﬀ ﬃ ﬄ

ba	be	bi	bo	bu	ja	je	ji	jo	ju
ca	ce	ci	co	cu	ka	ke	ki	ko	ku
da	de	di	do	du	la	le	li	lo	lu
fa	fe	fi	fo	fu	ma	me	mi	mo	mu
ga	ge	gi	go	gu	na	ne	ni	no	nu
ha	he	hi	ho	hu	pa	pe	pi	po	pu

ra	re	ri	ro	ru	ab	eb	ib	ob	ub
sa	se	si	so	su	ac	ec	ic	oc	uc
ta	te	ti	to	tu	ad	ed	id	od	ud
va	ve	vi	vo	vu	af	ef	if	of	uf
wa	we	wi	wo	wu	ag	eg	ig	og	ug
ya	ye	yi	yo	yu	ak	ek	ik	ok	uk
za	ze	zi	zo	zu	al	el	il	ol	ul

am	em	im	om	um	av	ev	iv	ov	uv
an	en	in	on	un	ax	ex	ix	ox	ux
ap	ep	ip	op	up	by	cy	dy	fy	gy
ar	er	ir	or	ur	hy	jy	ky	ly	my
as	es	is	os	us	ny	py	ry	sy	ty
at	et	it	ot	ut	vy	wy	zy	za	az

ab	eb	ib	ob	ub
ac	ec	ic	oc	uc
ad	ed	id	od	ud
af	ef	if	of	uf
ag	eg	ig	og	ug
ak	ek	ik	ok	uk
al	el	il	ol	ul
am	em	im	om	um
an	en	in	on	un
ap	ep	ip	op	up
ar	er	ir	or	ur
as	es	is	os	us
at	et	it	ot	ut
av	ev	iv	ov	uv
ax	ex	ix	ox	ux

ce	ci	he	ge	gi
my	me	so	fy	go
at	if	ox	up	ry
is	to	fy	an	cy

book

bla	ble	bli	blo	blu
bra	bre	bri	bro	bru
cla	cle	cli	clo	clu
cra	cre	cri	cro	cru

cow

dra	dre	dri	dro	dru
fla	fle	fli	flo	flu
fra	fre	fri	fro	fru
gla	gle	gli	glo	glu

trunk

gra	gre	gri	gro	gru
pla	ple	pli	plo	plu
pra	pre	pri	pro	pru
sha	she	shi	sho	shu

ship

ska	ske	ski	sko	sku
sla	sle	sli	slo	slu
sma	sme	smi	smo	smu
sna	sne	sni	sno	snu

stove

spa	spe	spi	spo	spu
sta	ste	sti	sto	stu
tha	the	thi	tho	thu
tra	tre	tri	tro	tru

hot	lot	not	cat	fat	hat
dig	fig	gig	bid	did	hid

bad	had	lad	fop	hog	lop
bed	fed	led	dip	hip	lip

bob	fob	mob	map	nap	rap
hut	cut	gut	cry	dry	fry

fin	pin	sin	bar	far	jar
ben	ded	fen	bag	cag	hag

gun	nun	run	bet	let	met
gum	hum	mum	bug	dug	hug

God	man	gem	wed	pry	spy
nut	jug	nip	rat	kid	mod

pen	rag	dun	sad	tin	log
rip	pot	sob	put	mad	tar

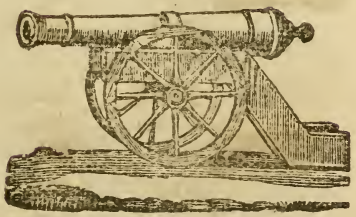
wig	red	men	net	pig	win
sŭm	tap	rob	mar	set	fun

		job	mud	sut
		fix	old	rat
		wax	her	get
pig		ink	tug	for
		hit	sty	vex
		cup	din	ask
horse		dab	bud	six
		dim	pan	ark
		sex	bat	hem
chair		beg	nod	web
		pen	bib	rib
		jog	and	cub
		top	rob	fib
men		bit	rib	cud
		mat	rub	nab
		tub	put	asp
		con	act	elm
arm		sly	egg	wet
		him	all	ram
		odd	arm	nit

cow	how	mow	now	sow
bay	day	gay	hay	jay
law	maw	paw	raw	saw
tow	bow	low	mow	row

dew	few	hew	mew	new
nay	pay	ray	say	way
doe	foe	roe	toe	due
rue	sue	awe	daw	jaw

CANNON.



The cannon makes a loud noise.

Go in.	A red cap.	He can dig.
Go on.	A fat pig.	I can hop.
Go up.	A tin cup.	You can run.

house

dock	lock	rock
cold	fold	hold
kick	lick	sick
bend	fend	lend

clock

camp	damp	lamp
bond	fond	pond
link	pink	sink
dint	hint	lint

sofa

king	ring	sing
deck	neck	peck
high	nigh	sigh
luck	muck	tuck

teeth

jump	lump	pump
balm	calm	palm
bill	fill	hill
buff	cuff	huff

harp

colt	jolt	polt
call	fall	gall
halt	malt	salt
bell	fell	sell
bent	dent	lent

boy	coy	joy	toy	coo
too	woo	bee	fee	see
die	fie	lie	pea	sea
tea	yea	vow	lay	may

oak	orb	oar	oat	ace
age	ape	ear	eat	ice
one	our	out	own	use
are	aid	aim	you	two

All of us, my son, are to die.
If we do no ill, we go to joy.
Go not in the way of bad men.
The eye of God is on us all the day.

piano

buck	muck	gilt
ramp	band	cant
dung	pomp	kill
held	puff	talk

table

comb	told	bulk
hall	limb	jilt
dumb	hemp	land
gang	wink	rent

saddle

duck	till	alms
dull	pelt	bang
fact	hull	belt
sand	wing	rich

pitcher

back	half	silk
tall	vamp	pill
sift	lack	wild
tell	plant	monk

compass

milk	kind	rant
well	half	pick
felt	mend	sick
wilt	hard	farm
bark	will	left

lord	wall	sack	horn	rash
walk	hunt	gift	moss	dash
suck	send	mark	dark	rest
firm	loft	song	dost	lest

rock	hilt	bank	burn	port
melt	help	long	pith	hiss
sent	mild	curd	dish	lass
dark	verb	harm	yarn	dust

turk	tend	jack	hurt	mist
park	cord	lurk	moth	dart
tent	pump	tack	vast	toss
fork	card	soft	miss	turn

lamb	rank	herd	cash	morn
hulk	curl	gird	lust	hash
mint	gulp	runt	rush	vest
purl	term	yard	west	fish

bird	wolf	bung	barn	tush
find	hang	vent	path	test

turf	girl	lark	corn	part
hand	went	garb	mask	lest
rift	curb	belt	last	hasp
flax	plan	shod	wrang	shad

babe	yoke	gale	mind	cope
pair	bate	drive	rage	jade
lime	hold	plate	hire	pave
safe	ship	cane	mute	base

CANAL BOAT.

The boat is drawn by horses.

If we live well, we shall die well.
He doth live ill who doth not mend.

We must love all men; yea, we must pray for them that hate us, and try to do us harm.

cage	wide	lane	cure	rite
cave	note	rove	wile	vice
bane	game	cake	core	dine
mole	lace	mile	kite	take

rule	safe	hare	wipe	huge
bake	mate	pore	fate	wave
pipe	lame	rude	mule	hone
tire	rise	care	mope	pike

tune	vote	here	mace	lute
hope	dame	lice	rake	hive
wine	tile	same	bite	wore
wife	nice	robe	sake	rule
bone	time	dire	tide	fame

rope	tore	ware	poke	fade
face	life	make	page	mane
male	sure	gate	dare	file
hide	mice	like	pine	mire
dice	pale	vine	hope	fair
more	rate	pane	race	rice

moon	paid	far	daub	loud
feel	heap	beam	deal	roar

blow	fray	town
glue	gain	coal
flaw	moat	tear
pray	snow	they
brew	foam	hoot

---

poor	feet	tool
jeer	keen	soul
thou	gain	wait
pair	thee	keep
peer	seen	leek
beef	meet	deep
week	soon	noon
peep	hoof	doom

Boys love play; they run, hop, skip and jump.

They may play some; but if they would be wise, they should read and work too.

meek	hoop	deer	reel	seem
fool	coop	seek	weep	heel
jail	laid	coin	pour	gout
seal	clay	flow	howl	mean
thaw	void	nail	rout	bowl

Of all animals the dog is the most interesting. Forsaking all others, he attaches himself to his master, and seems never so happy as when taking a ramble in the woods or fields with one he loves.

boat	leaf	grey	plea	true
flea	ease	loaf	soak	gilt

bray	sail	fain
toil	seat	crow
pawn	chew	stay
four	maid	soul
lawn	play	down

rain	fail	maim
leaf	seam	slow
dawn	team	beak
wean	heat	read
he ıl	slew	fowl
meal	road	coat
bear	goat	gown
roam	lean	clue

They who would read well, must at first learn to read slow, and mind all the stops; at each of which they must make a short pause.

dray	hair	rail	main	spew
deaf	load	meat	weak	grow
		horse	world	froth
		trust	clash	crush
		launch	blind	shred
		fetch	shark	craft

patch	scrub	lungs	ketch
scorn	blunt	wrist	bench
cloth	throb	flash	match
speck	brisk	march	smart
latch	bliss	frank	crust
broth	chest	birch	cross

---

twist	plait	scoff	sprat
thick	small	dross	forth
grasp	brush	trust	tench
blend	chaff	block	sprig
track	strap	churn	storm
crock	glass	truth	marsh

pride	choke	glare	blame
stave	prose	herse	swine
sharp	those	hedge	prone
barge	haste	shave	theme
bride	helve	spark	torch

---

spirit	bluff	chose	snore
smile	which	smack	graze
there	snack	brunt	stilt
sword	knack	spent	glove
purge	worth	gloss	start

The first laws or rules which we are required to observe are those given by parents; and we ought to obey them because our parents are wiser than we, and know best what is good for us.

house	bound	crowd	haunt
round	louse	proud	pouch
count	mouth	vaunt	sound
stout	pound	scout	cause

---

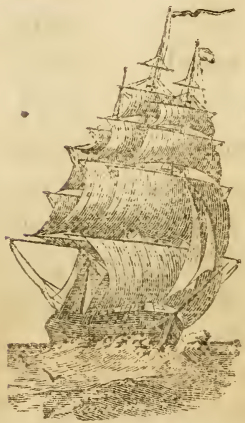
creep	steed	bleed	cheer
	leech	sweet	teeth
	fleet	sweep	check
	breed	speed	wheel
	sheer	proof	shoot

tooth	floor	spoon	bloom
stool	loose	scoop	sloop
groom	broad	sloop	gloom

brook	stoop	goose
shook	broom	stood
queen	sleep	kneel
steel	steer	booth
sleek	teach	sheaf
reach	sneak	clean
mouse	speak	cheap
tease	heart	cream

noise	strain	trail	lease
saint	claim	touch	shear
raise	frail	taint	poise
peace	leave	point	slain

cloud	mourn	faint	bleat
groan	reach	feast	cheat
quick	joint	moist	broil
faith	treat	coach	heave



See! here is a fine ship. All her sails are set, and she cuts the water as she sails along. It will take her a long time to get to a port. The sea will sometimes be stormy.

throne	stripe	prince	bridge
chance	stride	harsh	crutch
branch	thresh	snatch	drench
scotch	thrive	trance	scheme

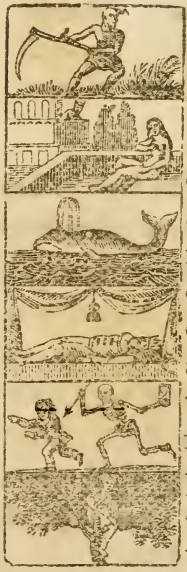
---

prance	stroke	fringe	strike
thrice	strive	pledge	starve
charge	flitch	thrush	speech
cheese	bought	plough	sleeve

The Giraffe has a very extraordinary appearance, from his being so low behind; he moves very awkwardly, dragging, as it were, his hind legs after him.

Words accented on the first syllable.

Al-so	la-dy	ed-dy	ro-sy
ax-is	la-zy	en-vy	ru-by
bi-as	li-ar	ev-er	ru-in
bo-ny	ma-ny	ex-it	su-et
di-al	li-on	fu-el	ti-dy



ac-tor	mi-ser	ra-ker
ma-ker	ad-der	na-ked
el-der	ma-son	af-ter
of-fer	en-ter	ri-der
al-um	on-set	er-ror
ru-ler	am-ber	or-der
en-try	ru-ral	an-gel
or-gan	fa-tal	so-ber
aw-ful	ol-ive	fe-ver
to-tal	bo-som	pa-gan
fi-nal	tu-lip	ca-per
pa-per	gi-ant	tu-tor
ci-der	pi-lot	ha-zel
vi-per	co-lon	pi-per

bri er	gru el	mer cy	smo ky
can dy	han dy	mer ry	sor row
car go	hap py	mot to	spi cy
cra zy	har dy	mud dy	sto ry
cri er	hob by	par ty	sul ly
dal ly	joc ky	pen ny	sur ly
fan cy	jol ly	pup py	tab by
fol ly	lob by	que ry	tal ly
for ty	lof ty	qui et	tar dy
gip sy	luc ky	sil ly	tri al

---

art ful	fag got	mor tal	sin ful
art ist	gal lop	mur der	sor rel
ban ter	gar ter	num ber	tan ner
bet ter	gun ner	nut meg	ten der
bor der	ham let	pan nel	tra der
car rot	har lot	pep per	vel vet
cin der	hin der	phan tom	ves sel
cof fin	ken nel	pot ter	vul gar
dif fer	lad der	ren der	wan der
din ner	lan cet	rob ber	wil ful
doc tor	lim ber	run ner	win ter

See the fox.
He has a den.
He dug it in the ground.
It keeps him warm and safe.

See him go out of his den.
He sees the warm sun.
He feels the pure air.
He hears the birds sing.

He is glad.
He runs and jumps.
Hark, he hears a noise.
See him look round.

He sees a dog.
The dog barks at him.
The dog runs at him.
He wants to kill the fox.
Can he catch the fox?
The fox runs fast.
Now he has got home.
He is safe in his den.

trum pet	chest nut	ut ter
si lent	sot tish	spun gy
mit tens	pat tern	frow ard
splen dour.	spin ster	stag ger
ton nage	mem ber	ran dom
sul try	spin ter	sim per
pre cept	til lage	tap ster
shel ter	sul len	stam mer
mam mon	par cel	mo ment

Tea is the leaves of a plant that grows in China.

chil dren	sum mer	bar rel
fil let	lord ship	fod der
pli ant	ser pent	cost ly
scra per	mo dish	hunt er
tet ter	war like	slug gard
li ning	turn er	trot ter
sharp er	sha dy	war rant
mil ler	plum met	plat ter
sig nal	lit ter	su et
con trite	sum mon	pur chase

---

sup per	tin der	skil ful
pil fer	spite ful	per son
tor ment	pa rent	rec tor
sun der	splen did	sur name
rub bish	pur blind	trans port
ser vant	self ish	rug ged
bant ling	tumb ler	sur face
fro zen	spin net	ten dril
e vil	pip kin	snap pish
con vent	spin ner	pur pose
shar pen	med ley	lin net

shil ling	suf fer	e ven
thank ful	wil ling	flut ter
pam per	short ly	gib bet
sex ton	stern ly	tru ant
pave ment	tar nish	up shot
con tract	stin gy	vic tim
safe ty	nine ty	sen tence
art less	par don	ran som
slum ber	rant er	sin ner

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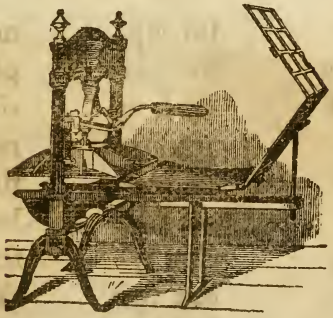


Snow and hail are drops of rain, frozen by the coldness of the air.

shep herd	san dy	cor ner
waste ful	tat ter	fla grant
mur mur	slut tish	hang er
stu dent	plat form	dres ser
pil grim	slen der	slan der
sub ject	rum mage	thread bare
there fore	slug gish	pos set
shame ful	tenth ly	gold finch
ren net	plu mage	fid dler
sal ad	shut ter	cul ture

---

but ter	tur nip	morn ing
whis per	wor ship	part ner
ad vent	sloth ful	si lence
cut ler	pru dent	rem nant
fret ful	lim ner	time ly
grit ty	six fold	lone some
hu man	glos sy	fer ret
lan tern	con vert	skip per
satch el	buf fet	con quest
pars nip	back ward	brim stone

THE BALL.

The boys play ball.
They love to play.
John lost his ball.
His bat went next.

John is now sad.
How can he play?
James has a ball.
Take a new game.

Cry not for this.
You may find the ball.
You must look for it.
Be not so sad.

It was a fine day.
Ann went to walk.
She lost her doll.
She too is sad.

What does she find?
A bat and a ball.
John found a doll.
Both are now glad.

pic ture	com fort	cab bage
stop page	gun shot	flu ent
fore taste	fru gal	gut ter
hard ship	in ward	craf ty
dul lard	stop per	scaf fold
com ment	va grant	gar ret
fop pish	wed ding	horse man
glim mer	stran ger	in sect
in most	gus set	fur long

The cock crows; the goose hisses; the turkey gobbles; the dog barks; the cat purrs and mews; the cricket chirps; the dove coos; the peacock screams; the swallow twitters; the owl hoots; the lamb bleats; the hog squeals; the cow lows; the horse neighs; the bull bellows.

thun der	drum mer	bit ter
har vest	child ish	cham ber
grace ful	grate ful	fun nel
fog gy	land mark	i dol
let ter	con verse	like ly
se cret	scorn ful	her mit
pil lar	per fect	glit ter
sat in	max im	chap man
hang ings	var nish	lug gage
chop per	turn pike	tem pest

---

par lour	blun der	pen cil
scan dal	church man	scan ty
turn stile	flan nel	war fare
scab bard	help ful	ven ture
pan try	le gal	ut most
chast en	in fant	strange ly
drug get	scar let	con duct
com mon	vir gin	fen nel
host ler	tun nel	vin tage
land scape	up side	tat ter

gos pel	spi got	four score
hav oc	tal on	gov ern
jour nal	vis age	has sock
knowl edge	wheel er	juice less
leath er	am ple	knuc kle
ma gic	bare foot	li quor
noi sy	cheap ness	mel on
pas time	doc tress	naugh ty
rat tle	eye brow	pad lock

EAGLE.

The Eagle is a very large bird, and is to be found in this country. There are several kinds of this bird.

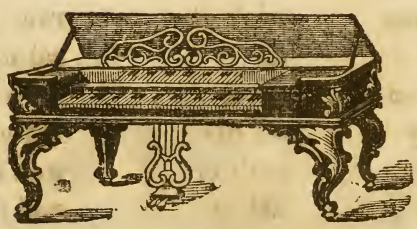
ap ple	mas ter	an swer
brew er	name less	braw ny
care ful	oat meal	cap tain
dear ly	pea cock	dead ly
ea gle	quick ly	ear wig
fair ly	read er	faith ful
giv er	sam ple	gain say
hear ty	tai lor	health ful
in sight	vir tue	im age
jaun dice	up right	jew el

---

mis tress	crick et	ram ble
nas ty	dir ty	sal mon
quick en	ev er	tal ent
pas try	fid dle	val ue
riv er	gath er	wea ry
sau cy	hab it	zeal ous
ta ble	joy ful	al way
vis it	kna vish	bish op
wid ow	lu cre	chap el
zeal ot	man gle	dai ly

buc kle	bush el	buck ram
col ic	child hood	crus ty
deaf en	doubt ful	dis tant
fath om	faul ty	frail ty
grea sy	great ness	grum ble
hom age	hus ky	host ess
mod est	mon strous	mus ty
plan et	pos ture	plan tain
ruf fle	riv er	rel ish

PIANO.



He that will love life, and see good days, let him refrain his tongue from evil, and his lips that they speak no guile.

The heat of summer ripens the produce of the farmer's labours, and invites him with the sickle, scythe, or cradle in hand, to cut down the wheat, the rye, the barley, the oats, and the grass; while the little boys are busy in flying the kite, bathing in the water, &c.

The chilling breezes, falling leaves, and branches loaded with ripened fruit, inform the labourer that autumn is come. The apples must now be gathered; the corn, potatoes, and turnips secured for use in winter; and the little boys amuse themselves with tops, marbles, &c.

The accent on the first syllable.

Ab so lute	kins wo man	ben e fit
lib er ty	car pen ter	man i fold
dig ni fy	nun ne ry	en e my
op e ra	fol low er	pas sen ger
glo ri fy	quan ti ty	hith er to
rec re ate	im pu dent	sanc ti fy
jus ti fy	tem po ral	af ter ward
man ner ly	bat tle door	nec ta rine
cal i co	o pi um	dif fer ent

---

pe ri od	ev e ry	quar ter age
fa vour ite	rasp ber ry	gen e ral
sac ra ment	har mo ny	tan ta lize
im pi ous	un der hand	jew el ler
vit ri ol	kna ve ry	ag gra vate
lat i tude	cin na mon	ag gre gate
ad mi ral	in di go	book sel ler
jol li ty	can dle stick	lav en der
dan ger ous	mack e rel	eat a ble

THE KITE.

Hen-ry Stone had a fine kite. On a clear, bright day in the fall of the year, when the wind blew he went out to fly it.

His broth-er James wished to go with him to help him. But Hen-ry said, "No, I can fly it my-self." He tried two or three times, but only dragged it on the ground and tore it. At last he was forced to ask his broth-er James to help him.

James for-gave his want of kind-ness, and gave him all the help he could; and the kite was soon seen fly-ing high in the air, far a-bove the tops of the tall trees.

Now they were both very hap-py, and staid and watched the kite until they were tired of play. Then they went home and thanked God that he had taken care of them, and made them so hap-py. They said that they would nev-er quar-rel a-gain, but would al-ways share their plays to-geth-er.

nour ish ment	fel low ship	ob li gate
gal le ry	par a ble	hap pi ness
an i mate	or der ly	bla ma ble
por rin ger	care ful ness	rec to ry
dra pe ry	sep a rate	e ven ing
tel es cope	fir ma ment	vic to ry

CROWN.

A crown is worn by a king. It is a toy for which much blood has, at times, been shed.

an i mal
o ver board
di a dem
scav en ger
gen tle man
ut ter ly
joc u lar
mar jo ram
ap pe tite
op e rate

nor ther ly
can di date
read i ly
fac to ry
van i ty
in dus try
sin gu lar
mal a dy
neg a tive
can is ter

bit ter ness
pen du lum
ex cel lent
teach a ble
haz ard ous
wea ri some
le gi ble
gra na ry
beg gar ly
part ner ship

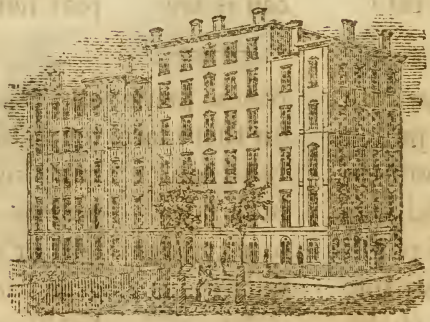
---

des pe rate
scru pu lous
gov ern ess
use ful ness
ju ni per
sub sti tute
ar ti choke
li a ble
des ti tute
fin ish er

re com pense
fur ther more
ven i son
in fa my
mar tyr dom
mit ti mus
in fan cy
char ac ter
nig gard ly
pas tur age

ep i taph
ter ri ble
hand ker chief
wag on er
leth ar gy
grand fa ther
but ter y
mar vel lous
em i nence
gal lan try

reg u lar	heav i ness	sec ond ly
mul ber ry	mes sen ger	of fer ing
or gan ist	ab sti nence	pil lo ry
bar o net	rep ro bate	cer tain ly
sin ew y	drunk en ness	treach e ry
en mi ty	ve he mence	fath er less
cer ti fy	gree di ly	friv o lous
hyp o crite	gro ce ry	in ju ry



He that is slow to anger, is better than the mighty; and he that ruleth his spirit, than he that taketh a city.

gov ern or
pes ti lence
lib e ral
ter ri fy
a the ist
pet ti coat
drop si cal
tes ti fy
glo ri ous
com e dy

wick ed ness
in fi del
sep ul chre
nu me ral
or i gin
car ri er
scar ci ty
faith ful ly
won der ful
in no cence

heart i ly
res o lute
med i cine
em bas sy
bev e rage
reg u lar
em pe ror
vig i lant
hea ven ly
fu ri ous

---

lu mi nous
his to ry
an nu al
like li hood
dil i gent
ob sti nate
grad u al
set tle ment
but ter fly
sol emn ly
e qual ize

griev ous ly
nine ti eth
in flu ence
cir cu lar
night in gale
fam i ly
rem e dy
ar ti fice
res i due
drow si ness
ver bal ly

ma jes ty
se ri ous
bu si ly
med i tate
el o quent
pat ri arch
hos pi tal
pov er ty
charge a ble
tract a ble
fish e ry

THE STAR.

Twinkle, twinkle, little star,
How I wonder what you are!
Up above the world so high,
Like a diamond in the sky.

When the blazing sun is gone,
When he nothing shines upon,
Then you show your little light,
Twinkle, twinkle, all the night.

Then the traveller in the dark,
Thanks you for your tiny spark!
He could not see which way to go,
If you did not twinkle so.

In the dark blue sky you keep,
And often through my curtains peep,
For you never shut your eye
Till the sun is in the sky.

As your bright and tiny spark
Lights the traveller in the dark,
Though I know not what you are,
Twinkle, twinkle, little star.

wil der ness	gov ern ance	com ic al
her ald ry	fish er man	i ron y
grid i ron	live li hood	house hold er
in fer ence	rose ma ry	for es ter
sev en ty	rid i cule	trum pet er
trag e dy	per qui site	vig o rous
mis sle toe	in so lent	for eign er
grace ful ly	hus band man	for ci ble
lus ti ly	cheer ful ly	con ju rer

THE URN.

Learn something useful every day.

hur ri cane lu di crous mock e ry
mer ci less pow er ful out er most
ruf fi an ad jec tive i vo ry
butch e ry lec tu rer change a ble
mem o ry dif fer ence pi e ty
ex er cise rev er ence fluc tu ate
sol i tude gun ne ry treas ur er
her mit age vir tu ous cin na mon
cu ri ous skel e ton for tu nate
tyr an ny min is try vin e gar

---

con fi dent fool e ry in ti mate
cov et ous chas ti ty grav i ty
in di gence guard i an fre quen cy
lit a ny mul ti tude spec ta cle
prov i dence grand mo ther com mon er
com pa ny du ti ful in stru ment
in ward ly for mal ly choc o late
con fi dence boun te ous mer ci ful
main te nance ca pa ble for ti tude
vi o lence du ra ble trou ble some
straw ber ry re gis ter rus set in

The accent on the second syllable.

An oth er	un civ il	ma jes tic
be got ten	dis cov er	ob serv er
dis ci ple	in qui ry	pa ter nal
en joy ment	pro duc tive	re ceiv er
for give ness	re ci tal	se vere ly
here af ter	se cure ly	tri bu nal
en clo sure	a pos tle	un ac tive
more o ver	be hol den	de ceit ful
oc cur rence	con sid er	en coun ter

---

par ta ker	di rect ly	ig no ble
re pent ance	en a ble	pa thet ic
sin cere ly	for get ful	re cord er
to geth er	he ro ic	se duce ment
vice ge rent	im mor tal	un bo som
slip pe ry	plas ter er	mis e ry
plen ti ful	lu na cy	twen ti eth
mon u ment	fan ci ful	vis it er
fla ge let	con tra ry	pleu ri sy
cu ra cy	fruit er er	res i dence

ri ot ous	neg li gence	pub li can
pu pil age	pew ter er	mil li ner
low er most	rot ten ness	fright ful ly
grate ful ly	sla ve ry	chas tise ment
coun sel lor	tow ard ly	pre sent ly
liv e ry	mir a cle	sil la bub
au di ence	hor ri bly	con fer ence
cus tom er	thir ti eth	rob be ry
for mer ly	sor row ful	chol er ic
clean li ness	trav el ler	herb al ist

---

lit ur gy	blas phe my	care less ly
cle men cy	cheese mon ger	rhet o ric
six ti eth	con stan cy	tes ta ment
cir cum stance	pun ish ment	blas phe mous
stew ard ship	sov er eign	treas u rer
chan ce ry	poul ter er	con fine ment
sump tu ous	ref er ence	den si ty
dis trac tion	re duc tion	in ven tion
sub mis sion	re li gious	trans ac tion
phy si cian	o mis sion	ex tor tion
con ver sion	cor rec tion	di vis ion

pro por tion	con fu sion	re flec tion
pe ti tion	con vic tion	re cep tion
at trac tion	op pres sion	au da cious
pos ses sion	as cen sion	con di tion
out ra geous	am bi tious	com pas sion
ap pen dix	un seem ly	sur vi ver
in hu man	un luck y	e ra sure
re ful gent	en trea ty	es tab lish
dis trib ute	re mem ber	un god ly
in jus tice	dis tin guish	in vec tive

---

dis or der	spec ta tor	a pos tate
pro phet ic	en tire ly	arch bish op
a cute ness	un pleas ant	re fu sal
en ven om	im pure ly	un hand some
un ho ly	ex ot ic	ad he sive
oc ta vo	dic ta tor	ad di tion
af fec tion	col lec tion	car na tion
de clen sion	de struc tion	e di tion
ex cep tion	foun da tion	in fec tion
im pres sion	ma li cious	ma gi cian
ob struc tion	ob jec tion	per mis sion

per fec tion	re demp tion	re bell ion
sub jec tion	sal va tion	trans gres sion
tempt a tion	vex a tion	af flic tion
con clu sion	com bus tion	as ser tion
de duc tion	con vic tion	ex pres sion
re la tion	in struc tion	pro fes sion
oc ca sion	o pin ion	per sua sion

If we would be happy, we must learn to be good.

THE HEN AND FOX.

Jane Hall had a fine black hen, which she used to feed with crumbs, un-til she was quite tame.

One day this hen got out of the yard with her lit-tle chick-ens, and went in-to a grove which was near.

Jane soon miss-ed her, and ta-king the dog, set-off to hunt her, for she was a-fraid she might lose her chick-ens.

When they reached the grove they found the hen ma-king a loud noise, and try-ing to keep off a young fox cub that want-ed to seize her chick-ens.

The dog soon killed the fox; and the hen was so grate-ful, that she al-ways went with the dog af-ter that, and would some-times roost in his ken-nel.

The accent on the first syllable.

Ad ver sa ry
cer e mo ny
dif fi culty
el e gan cy
for mi da ble
gul li flow er
im pu dent ly
sanc tu a ry
an nu al ly

or di na ry
pas sion ate ly
rep u ta ble
sol i ta ry
ter ri to ry
val u a ble
ut ter a ble
or a to ry
com mis sa ry

---

per son a ble
vol un ta ry
prof it a ble
cow ard li ness
ig no min y
hos pit a bly
a vi a ry
sep a ra ble
cop u la tive
per ish a ble

pen e tra ble
pros e cu tor
va ri ous ly
cred it a ble
tran si to ry
a mi a ble
ob du ra cy
sea son a ble
crit i cal ly
con quer a ble

pat´ ri mo ny
an swer a ble
cor di al ly
ser vice a bly
ad ver sa ry
ex e cra ble
cus tom a ry
mat ri mo ny
ne ces sa ry
ac ces so ry

pur ga to ry
el i gi ble
prom is so ry
nu me ra ble
com mon al ty
mul ti pli er
dis pu ta ble
con tro ver sy
mis e ra ble
ac cu rate ly

---

cat er pil lar
dam age a ble
ef fi ca cy
gen tle wo man
hon our a ble
in ti ma cy
lit e´ra ture
meas ur a ble
pal at a ble
sec re ta ry
vi o la ble

char it a ble
ex quis ite ly
hab it a ble
lu mi na ry
mem o ra ble
pen sion a ry
rea son a ble
stat u a ry
va ri a ble
ar ro gant ly
cour te ous ly

par don a ble
tem po ra ry
pref er̆ a ble
com men ta ry
war rant a ble
ap o plex y
prac ti ca ble

com for ta ble
vir tu al ly
ad mi ra ble
sub lu na ry
com pe ten cy
mel an chol y
spec u la tive

Blessed is he that considereth the poor; the Lord will deliver him in time of trouble.

A PRETTY THING.

Who am I that shine so bright,
With my pretty yellow light,
Peeping through your curtains grey?
Tell me, little girl, I pray.

When the sun is gone, I rise,
In the very silent skies;
And a cloud or two doth skim
Round about my sllver rim.

All the little stars do seem
Hidden by my brighter beam;
And among them I do ride,
Like a queen in all her pride.

Little girl, consider well,
Who this simple tale doth tell;
And I think you'll guess it soon,
For I only am the Moon.

The accent on the last syllable.

Ap per tain	sev en teen	con tra dict
there a bout	dis o bey	vi o lin
ev er more	un be lief	gren a dier
o ver flow	here up on	af ter noon
in di rect	com pre hend	mis be have
dis a gree	o ver grown	here to fore
rec on cile	in dis creet	car a van
o ver look	dis re gard	rep ri mand
in ter line	dis ap point	o ver cast

---

su per fine	dis com pose	yes ter night
o ver turn	in ter cede	dis ap pear
mis in form	in dis pose	con de scend
un der mine	in cor rect	rec om mend
dis o blige	in ter mix	o ver come
dis al low	ap pre hend	vol un teer
o ver take	o ver run	in so much
un der stand	dis es teem	rep re hend
im por tune	dis pos sess	mis ap ply
in ter fere	in ter cept	su per scribe
o ver throw	o ver borne	dis be lief

The accent on the third syllable.

Al pha bet i cal
cer e mo ni al
dis a gree a ble
ex com mu ni cate
fal li bil i ty
ge o graph i cal
lib er al i ty
in ex pres si ble
gen e al o gy

hos pi tal i ty
im por tu ni ty
jus ti fi a ble
mer i to ri ous
op por tu ni ty
phi lo soph i cal
per pen dic u lar
im ma te ri al
in con ceiv a ble

---

in sig nif i cant
prob a bil i ty
a rith met i cal
rec on cil a ble
min is te ri al
in fi del i ty
hyp o crit i cal
im mor tal i ty
mat ri mo ni al
dis o be di ence

cat e chet i cal
in e qual i ty
ge o met ri cal
in ci vil i ty
chro no lo gi cal
im pro pri e ty
rep re sen ta tive
a pos tol i cal
in sup port a ble
man u fac to ry

in ge nu i ty
e van gel i cal
in con sid er ate
pop u lar i ty
un ac coun ta ble
sen su al i ty
ac a dem i cal
u ni for mi ty
su per nat u ral
u ni ver si ty
cu ri os i ty
cir cu la to ry
ded i ca to ry
fig u ra tive ly
or di na ri ly
sup pli ca to ry
vol un ta ri ly

gen e ral i ty
in ter me di ate
mis cel la ne ous
in con so la ble
con tu me li ous
ir re sis ti ble
an ni ver sa ry
cer e mo ni ous
in ex cu sa ble
in dis pen sa ble
am bi gu i ty
cus tom a ri ly
ex pi a to ry
ju di ca to ry
ap pli ca to ry
pos tu la to ry
spir it u al ly

Silk is the produce of a worm called the silk-worm: they are raised in warm countries, and fed on the leaves of the white mulberry.

THE STUDIOUS BOY.

Peter Thinkwell is fond of his studies. He does not mean to be a fool, but intends to do some thing in the world.

A great man says, "I was riding one day, and I met, every little while, some small stream, and they were all going the same way. At last, I asked one where he was going. 'Why,' said the little rill, 'I am going to the city. I hear they want a great canal there, and I am going to help make it.' 'Why, what can you do? I can step over you.' 'I don't know,' said the little rill, 'but I shall be there.' I came to another, and another, and they all said the same thing. They did not know what they could do, but all meant to do something.

"I went to the city, and I found running by its side a mighty river. The canal was

made, and bore on its bosom mighty steam ships and the wealth of nations. It was all made by the little streams."

Thus, each one in this world helps to make the grand tide of life, and fills some space in the vast stream, as it rushes on to the ocean of eternity.

TOBACCO.

Tobacco is a native of America; as a medicine, it is useful; but the health of many is much impaired by too freely making use of it, in smoking, chewing, and snuffing; and much time and money are expended in this way, that might be better appropriated.

The accent on the second syllable.

A far	ca noe	bas soon
di vulge	har angue	con dense
ab stract	a ghast	ca lash
de pict	re hearse	be siege
as pire	bur lesque	e clipse
ac count	quad rille	gro tesque
pro rogue	en rich	ex punge
bo hea	ca rouse	sug gest
e quip	pre fix	a byss

---

ga zette	u surp	de duce
af front	de serve	e nough
bom bast	af fright	de sert
un furl	dis cern	ca ress
dis burse	a midst	a bash
pre dict	in stead	be hoove
ca tarrh	ex ult	con dign
an nounce	con demn	forth with
dis tinct	a stray	con sign
a breast	ex tinct	re lapse

The accent on the first syllable.

Cit i zen
syn the sis
co gen cy
di a logue
va ri ous
a gen cy
chron i cle
beau te ous
hu mor some

zo di ac
stig ma tize
post hu mous
di a phragm
fo li age
sol e cism
nu tri tive
cog ni zance
psalm o dy

---

rheu ma tism
prom i nent
frol ick some
lon gi tude
di a lect
chor is ter
voc a tive
cur va tive
hy a cinth
mon ar chy

fu gi tive
pros o dy
dis so nant
pa geant ry
boist er ous
fu mi gate
voy a ger
oys ter man
au thor ize
col o quy

THE LITTLE LARK.

I hear a pretty bird, but hark!
I cannot see it anywhere,
Oh! it is a little lark,
Singing in the morning air.
Little lark, do tell me why
You are singing in the sky?

'Tis to watch the silver star,
Sinking slowly in the skies;
And beyond the mountain far,
See the glorious sun arise:
Little lady, this is why
I am mounted up so high.

'T is to sing a merry song,
To the pleasant morning light:
Why stay in my nest so long,
When the sun is shining bright?
Little lady, this is why
I sing so early in the sky.

To the little birds below,
I do sing a merry tune;
And I let the ploughman know
He must come to labour soon.
Little lady, this is why
I am singing in the sky.

The accent on the second syllable.

Noc tur nal	em bez zle
pre sump tive	au tum nal
re pug nant	e nig ma
em bra sure	cour age ous
fan tas tic	dis ci ple
o bei sance	a sy lum
ple be ian	hy e na
sub poe na	re pul sive
la con ic	a cros tic

---

mo lass es	spec ta tor
vo li tion	sen ten tious
dog mat ic	tran scend ent
ap pel lant	ca the dral
cre den tial	de lin quent
al lu sion	pro lif ic
pro vin cial	a chieve ment
ex cres cence	ec cen tric
hys ter ics	ath let ic
se ques ter	ma gi cian

The accent on the third syllable.

O ver seer
co in cide
dis u nite
re in force
in ter leave
guar an tee
auc tion eer
quar an tine
in com mode

mag a zine
dev o tee
ac qui esce
con de scend
dis ha bille
man u mit
as cer tain
su per sede
pre ma ture

---

o ver head
pic tu resque
con tra vene
cir cum scribe
in ter sperse
su per scribe
pi o neer
ob li gee
sub di vide
dis em bogue

gaz et teer
coun ter mand
pre pos sess
cir cum volve
am bus cade
coun ter vail
rep re sent
in ter lard
en gin eer
as sign ee

THE JACKKNIFE.

GEORGE, MOTHER, AND MR. T.

George. O mother, I have got a jackknife; just such a one as I have wanted this some time.

[*Shows the knife to his mother.*

Mother. Where did you get it, my son?

George. As I was going to school, I saw it lying on the ground before me, and I picked it up. Is it not pretty?

Mother. Yes; but are you sure it is yours?

George. There, mother, that is what I thought you would say to me.

Mother. Then you did not feel quite sure?

George. No, I did not, for I saw Mr. T—— using one in school yesterday that very much resembled this; and, mother, there are the initials S. T., on one side of this knife.

Mother. Those *are* his initials: why did you not go to him and ask him if it was his?

George. At first I thought I would; and then I thought how much I wanted a knife, and the advantages of having one, till it almost seemed

right for me to keep it; but it did not seem quite right; and I was not decided what to do when I got to school, and several times this forenoon I have thought about the knife; and the more I wanted to keep it, the louder did my conscience tell me it was wrong.

Mother. I am glad, my son, that you did not think it was right to keep it. But I am sorry you did not return it this forenoon, as you will not have another opportunity till Monday, unless you carry it to his house this afternoon.

George. I should have returned it, but it was so pretty, and it seemed so hard to give it up then. But now I have thought more about it, it does not seem so hard; for I can do without a knife at present, and perhaps by the time I need one, I shall have one. And if you are willing, I should like to go to Mr. T——'s house and return it; for I think he may want it.

Mother. I am not only willing, but glad to have you return it. You may go now if you like.

[*Goes out. Mr. T. goes on to the stage. George returns to the stage, and says to Mr. T.,*

George. Here is your knife, Mr. T., I found

it in the road when I came to school this morning.

Mr. T. Thank you, George; I am very glad to find it. I was afraid it would not be found, and I am glad to see you so honest.

George, O sir, I was not very honest. I did want to keep it very much.

Mr. T. Why did you not then?

George. I thought about it this forenoon, and, this noon, and came to the conclusion it was not mine, and I had no right to keep it.

Mr. T. That was the way to do: never make a hasty act, for by so doing you may oftentimes do wrong. Always stop to think.

[*Mr. T. takes a knife out of his pocket, and says,*

Here, George, take this knife, which is exactly like the one you have so wished to keep; and whenever you use it, may you always remember that "honesty is the best policy."

George. Thank you, sir. I do not think I shall forget it.

Mr. T. Good by, George.

George. Good by, sir.

The accent on the first syllable.

A vi a ry
con scion a ble
ig no min y
tem per a ture
nav i ga ble
op er a tive
vir u lent ly
nec ro man cer
an ti qua ry

lap i da ry
ven e ra ble
pas sion ate ly
ex pli ca tive
crim i nal ly
ar chi tec ture
sta tion a ry
su per a ble
nom i na tive

---

fash ion a ble
pat ri mo ny
vir tu al ly
tol er a ble
ag ri cul ture
pen sion a ry
whim si cal ly
tab er na cle
ac ri mo ny
pref er a ble

dic tion a ry
vul ner a ble
fig u ra tive
mar riage a ble
par si mo ny
el i gi ble
punc tu al ly
du bi ous ly
pal li a tive
au di to ry

The accent on the second syllable.

Dox ol o gy
re spon si ble
the ol o gy
a poc a lypse
pre dic a ment
fa cil i ty
con tig u ous
a men a ble
sa lu bri ous

me trop o lis
con cu pis cence
an ni hi late
vo cif e rous
sten og ra phy
cor rob o rate
a non y mous
sa tir i cal
to pog ra phy

---

a poc ry pha
in tu i tive
ter ra que ous
am phib i ous
ca lum ni ate
phle bot o my
hy poth e sis
ma log a ny
al le vi ate
con tem pla tive

as trol o gy
dis cer ni bly
ar tic u late
ma li cious ly
com pas sion ate
au da cious ly
cos mog ra phy
e con o my
co ag u late
or thog ra phy

AN EASY WAY TO SETTLE A QUARREL.

FRANK, HIS FATHER, AND JOHN.

Frank. Father, John White has broken my kite. I think he is the meanest boy I ever saw.

Father. I am sorry, my son, to hear you speak so about such a little matter; you know, Frank, that John has no one to tell him any better, and you ought to feel sorry for him. Did he do it on purpose?

Frank. Yes, sir. I was flying it, but the wind was too strong for the line, which broke, and it fell among a number of boys, among which was John, who took it and broke it, and then sent back word of what he had done, and that if I would come over, he would serve me the same.

Father. If all that you say is true, it is no reason why you should speak of him as you did.

Frank. I was angry, then, father. I spoke before I thought.

Father. Be careful henceforth, and always stop to think before speaking in that manner. If, Frank, you will do as I tell you to, I think you can settle the affair very easily.

Frank. I will most gladly, father. What is it?

Father. You remember that new kite which I made for you, which you have not yet used: you can carry it over to John as a present. He has no one to make kites for him.

Frank. Shall I go now, father? But how do I know he will take it kindly?

Father. You must not think of that, my son.

Frank. I will go now; may I not, father?

Father. Yes. I do not need you at present; do not stop long, however. [*Exit Frank.*

[*John goes on the stage, Frank returns with his kite.*

Frank. Good morning, John: here is a new kite, which I will give you.

John. Why do you give it to me? I should not think you would, for I broke yours last night.

Frank. That is the reason I gave it to you, to show you that I did not care for the kite, and that I was not offended with you.

John. Frank, you make me ashamed of myself for doing as I did. Will you forgive me?

Frank. It is already forgiven, John. I must go home now, for I told father I would not stop. Will you not accept the kite?

John. Thank you, Frank. I will accept it as a gift from you, and every time I fly it, it will make me think of the one who gave it to me.

Frank. Good by, John.

The accent on the third syllable.

Ar o mat ic
rep e ti tion
al le gor ic
e van gel ic
ef fer ves cence
ig no ra mus
su do rif ic
cir cum ja cent
sac ri le gious

man i fes to
ap pa ra tus
ex hi bi tion
con tu ma cious
sal a man der
pes ti len tial
in u en do
con va les cence
ac a dem ic

---

vir tu o so
cir cum stan tial
an i mal cule
met a phys ics
nom en cla ture
ad ven ti tious
sper ma ce ti
der e lic tion
al ge bra ic
in ca pa cious

ad a man tine
syc o phan tic
in flu en tial
rhet o ri cian
the o ret ic
met a mor phus
be a tif ic
ac qui es cence
e van es cent
pre ter per fect

The accent on the second syllable.

Ob lig a to ry
com mu ni ca ble
gra tu i tous ly
in du bit a bly
de rog a to ry
ob se qui ous ly
me lo di ous ly
in dis so lu ble
ex plan a to ry

la bo ri ous ly
in suf fer a ble
im pen i tent ly
com mu ni ca tive
re mu ne ra tive
fan tas ti cal ly
in cor ri gi ble
mag nif i cent ly
in ter min a ble

---

dis in ter est ed
in cend i a ry
pa thet ic al ly
for tu i tous ly
e pis to la ry
in vet er a cy
vo cab u la ry
her ed it a ry
pe cu ni a ry
gram mat ic al ly

re pos i to ry
a bom i na bly
ma te ri al ly
fe lo ni ous ly
iu del i ca cy
im mod er ate ly
he ro ic al ly
vo lup tu a ry
con fed er a cy
har mo ni ous ly

THE LITTLE HUSBANDMAN.

I'm a little husbandman;
Work and labor hard I can;
I'm as happy all the day
At my work, as if 'twere play:
Though I've nothing fine to wear,
Yet for that I do not care.

When to work I go along,
Singing loud my morning song,
With my wallet at my back,
Or my wagon whip to smack,
O, I am as happy then
As any idle gentlemen.

I've a hearty appetite,
And I soundly sleep at night,
Down I lie, content to say,
"I've been useful all the day."
I'd rather be a ploughboy than
A *useless* little gentleman.

ABBREVIATIONS.

A. or Ans. Answer.
A. B. or B. A. Bachelor of Arts.
Abp. Archbishop.
A. M. or M. A. Master of Arts.
A. M. In the year of the world, or before noon.
A. D. Anno Domini, in the year of our Lord.
A. A. S. Fellow of the American Academy.
Adml. Admiral.
Admrs. Administrators.
Acct. Account.
B. D. Bachelor of Divinity.
Bp. Bishop.
Bart. Baronet.
B. V. Blessed Virgin.
C. Cent, Centum, an Hundred.
Capt. Captain.
Cr. Creditor.
Col. Colonel.
Co. Company.
Com. Commissioner.
Cwt. An hundred weight.
C. P. S. Keeper of the Privy Seal.
C. S. Keeper of the Seal.
D. D. Doctor of Divinity.
Dr. Doctor, or Debtor.
Dd. Delivered.

Esq. Esquire.
E. G. For example.
F. L. S. Fellow of the Linnean Society.
F. A. S. Fellow of the Antiquarian Society.
F. R. S. Fellow of the Royal Society.
G. R. George the King.
Gent. Gentleman.
Genmo. Generalissimo.
Hon. Honourable.
Ib. or Ibid. The same place.
i. d. The same.
i. e. That is.
J. H. S. Jesus the Saviour of men.
C. S. A. Confederate States of America.
L. D. Doctor of Law.
Kt. Knight.
Lieut. Lieutenant.
L. S. Place of the Seal.
LL.D. Doctor of Laws.
M. D. Doctor of Physic.
Mr. Mister.
Mrs. Mistress.
M. S. Sacred to the Memory.
M. P. Member of Parliament.
MS. Manuscript.
MSS. Manuscripts.
Math. Mathematics.
Madm. Madam.
N. B. Mark well or take notice.

No. Number.
N. S. New Style.
O. S. Old Style.
Per cent. By the hundred.
P. M. G. Professor of Music, Gresham College.
P. S. Postscript.
P. M. Afternoon.
Q. Queen, Question.
q. d. As if he should say.
q. l. As much as you please.
q. s. A sufficient quantity.
Rev. Reverend.
Rt. Hon. Right Honourable.
St. Saint.
S. T. P. Professor of Divinity.
Servt. Servant.
U. S. A. United States of America.
Ult. The last.
V. Vide, See, Note.
Viz. for Videlicet, that is to say.
Xt. Christ.
Xtn. Christian.
&. And.
&c., et cetera, and so forth.

STOPS AND MARKS.

A Comma is marked thus	,
A Semicolon	;
A Colon	:
A Period, or full stop	.
A Note of Interrogation	?
A Note of Admiration	!
A Parenthesis	()
Crotchets or Brackets	[]
An Apostrophe	'
An Asterisk	*
A Caret	Λ
A Dash	—
A Hyphen	-
An Index	
An Obelisk	†
A Paragraph	¶
A Quotation	"
A Section	§
A Brace	}

The reader will pause or stop at the comma, till he can say one; at the semicolon, one, two; at the colon, one, two, three; at the period, note of interrogation, and admiration, one, two, three, four.

FIGURES AND NUMBERS.

One	1	I
Two	2	II
Three	3	III
Four	4	IV
Five	5	V
Six	6	VI
Seven	7	VII
Eight	8	VIII
Nine	9	IX
Ten	10	X
Eleven	11	XI
Twelve	12	XII
Thirteen	13	XIII
Fourteen	14	XIV
Fifteen	15	XV
Sixteen	16	XVI
Seventeen	17	XVII
Eighteen	18	XVIII
Nineteen	19	XIX
Twenty	20	XX
Twenty-five	25	XXV
Thirty	30	XXX

Thirty-five	35	XXXV
Forty	40	XL
Forty-five	45	XLV
Fifty	50	L
Fifty-five	55	LV
Sixty	60	LX
Sixty-five	65	LXV
Seventy	70	LXX
Seventy-five	75	LXXV
Eighty	80	LXXX
Eighty-five	85	LXXXV
Ninety	90	XC
Ninety-five	95	XCV
Ninety-nine	99	XCIX
One hundred	100	C
Two hundred	200	CC
Three hundred	300	CCC
Four hundred	400	CCCC
Five hundred	500	D
Six hundred	600	DC
Seven hundred	700	DCC
Eight hundred	800	DCCC
Nine hundred	900	DCCCC
One thousand	1000	M

One thousand eight hundred and twenty-six; 1826, MDCCCXXVI.

ISABEL.

I wish I were a butterfly,
Said little Isabel;
What pretty tales of summer flowers
I to my friends would tell!

I'd never rest upon a rose,
A tulip, or a pink;
But of their varied hues and tints
I afterwards would think.

I'd rove from morn to setting sun,
And never stop to rest,
Unless it were on some sweet flower,
That I might love the best.

To rest upon a deep-red rose,
Would give me great delight;
But then I'd love as well to rest
Upon a rose that's white.

The lilly and the primrose pale,
The violet so blue,
I'd stop and give to each a kiss,
As onward still I flew.

I think you told me once, mamma,
That up where shines the star,
There is a world of fadeless flowers,
More sweet than these by far;—

And children who are good and pure
May rove amongst them free:
O, if I were but there, mamma,
How happy I should be!

NOTE.—It would appear silly for a person *really* to wish to be a butterfly. In this case, we are only to consider Isabel as indulging a momentary fancy, and not as expressing a settled and mature desire.

THE BOY THAT COULD NOT READ.

There was once a little boy who was travelling over a country where there were no houses. At length he came to a place where the road divided into two paths, one leading to Boston, the other to Salem.

By the way-side there was a post set up, and on this post was a board, and on this board were some letters, to show travellers which road led to Boston, and which to Salem.

The little boy wished to go to Boston, and was very anxious to know which of the two roads led to that city; but, alas! he could not read.

He looked up at the guide-board for a long time, and said to himself, as follows: "I wish I could read; I could then tell which road to take.

It is now almost dark; if I take the

wrong road, I shall not get to Boston to-night; I have no money, and I must stay on the road till I reach home."

The little boy then looked again at the guide-board, and again he said, "Would that I could read. I could then tell which way to go."

I beg my young readers will all recollect this little story, and let them all learn how to read. It will cost them some study; but a person who does not learn to read, often goes through the world, like the little boy on his journey, without knowing whether he is on the right road or the wrong one.

MORE ABOUT THE BOY THAT COULD NOT READ.

I suppose you would be glad to hear the rest of the story of the boy that could not read. I will now tell it to you.

After waiting at the guide-post for a long

time, he chose the right-hand road, hoping that it might prove the true one. He then trotted along very fast, for it was now near sunset.

In a short time, it was quite dark. The clouds were thick and heavy, and it soon began to rain. The boy pushed on, however, hoping all the while that he should meet somebody that could tell him if he was on the right road or not.

But it was a long time before auy one came along, and all this while the little traveller was wishing that he had learned to read.

"My father," said he to himself, "has often desired me to go to school; but I loved to play about the streets much better than to sit on a bench, and gaze into a book.

"And now I am punished for my disobedience and my folly. A person who will not learn to read can do but little, and very

often in life he must be in doubt whether he takes the right road or the wrong one. If I can get home again, I will certainly learn to read."

The boy now met a man on horseback, and asked him if he was on the road to Boston. "No," said the stranger, "this is the turnpike road to Salem. You must turn and go back three miles, to find the Boston road."

The little boy now went back to the guide-board and then took the right hand road, which led him to Boston. But he did not get there till morning. This affair, however, taught him a good lesson.

"I see now," said he, "that it is a great thing to know how to read. He who can read will get knowledge that will save him much time and trouble. Books are like guide-boards, and they show us the way to go.

"But we must learn to read, or the books

are as useless as the guide-board was to me." With these wise thoughts, the boy turned to his books, and soon became a good scholar.

JACK FROST.

Who hath killed the smiling flowers,
Once so fair in yonder bowers?
Who hath ta'en away their bloom?
Who hath swept them to the tomb?
Jack Frost—Jack Frost.

Who hath chased the birds so gay,
Lark and linnet, all away?
Who hath hushed their joyous breath?
And made the woodland still as death?
Jack Frost—Jack Frost.

Who hath chilled the romping river?
Who doth make the old oak shiver?
Who hath wrapped the world in snow?
Who doth make the wild winds blow?
Jack Frost—Jack Frost.

Who doth ride on snowy drift,
When the night winds, keen and swift,
Sweep the land and sweep the sea,
Bent on mischief—who is he?
Jack Frost—Jack Frost.

Who doth strike with icy dart,
The way-worn traveller to the heart?
Who doth make the ocean wave
The seaman's home, the seaman's grave?
Jack Frost—Jack Frost.

Who doth prowl, at midnight hour,
Like a thief around the door,
Through each crack and crevice creeping,
Through the very key-hole peeping?
Jack Frost—Jack Frost.

Who doth pinch the traveller's toes?
Who doth sting the schoolboy's nose?
Who doth make your fingers tingle?
Who doth make the sleigh-bells jingle?
Jack Frost—Jack Frost.